William Bolcom’s *Sonata for Two Pianos* was commissioned for Anthony and Joseph Paratore by the Department of Convocations at Purdue University, assisted by Ron and Ruth Wukasch, the Krannert Center for the Performing Arts at the University of Illinois, and the Wisconsin Union Theater at the University of Wisconsin, Madison. In *Ancient Dances*, the composer deliberately juxtaposes ancient Greek rhythms and the soft-shoe dance style that grew out of the blues. This movement also contains the harmonic resolution of the tonal conflicts presented in the first two movements. William Bolcom is a professor of composition at the University of Michigan in Ann Arbor whose compositions have often been inspired by American dance and theater music.

CONCERTS AT THE NATIONAL GALLERY OF ART

*Under the direction of George Manos*

**MARCH 1996**

31 The Starr-Kim-Boeckheler Piano Trio
Susan Starr, piano
Chin Kim, violin
Ulrich Boeckheler, cello

Mozart: *Piano Trio*, K. 502
Ravel: *Trio in A Minor*
Arensky: *Trio in D Minor*

**APRIL 1996**

7 National Gallery Chamber Players

Music for winds and piano
Gyorgy Ligeti: *Six Bagatelles*
Stuart Balcomb: *Ellis Island*
Lalo Schifrin: *La nouvelle*
Ludwig Thuille: *Sextet*

14 National Gallery Chamber Players

Music for string quartet and clarinet
Mozart: *Quintet*, K. 581
Brahms: *Quintet, Opus 113*

Concerts from the National Gallery are broadcast in their entirety at 7:30 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment during the performance is not allowed.

For the convenience of concertgoers
the Garden Café remains open until 6:30 p.m.

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The Fifty-fourth Season of
THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS
at the
National Gallery of Art

2187th Concert

ANTHONY AND JOSEPH PARATORE, duo-pianists

Sunday Evening, March 24, 1996
at Seven O’clock
West Building, West Garden Court
Admission free
PROGRAM

Maurice Ravel  
(1875-1937)  
Rapsodie espagnole  
(1907-08)  
Prélude à la nuit  
Malagueña  
Habanera  
Feria

Sergei Rachmaninoff  
(1873-1943)  
Suite No. 1, Opus 15  
(1900-01)  
Barcarolle  
A Night for Love  
Tears  
Russian Easter

INTERMISSION

William Bolcom  
(b. 1943)  
Sonata in One Movement for Two Pianos  
Gaia; Night Diversions; Ancient Dances

Darius Milhaud  
(1892-1974)  
Scaramouche  
Opus 165b (1937)  
Vif  
Modéré  
Brasileira

Whether on one piano or two, ANTHONY and JOSEPH PARA-  
TORE are considered one of today’s foremost keyboard duos. They  
were the first American duo-pianists ever to win First Prize at the  
Munich International Piano Competition. Since that victory  
launched their career, they have appeared on numerous celebrity  
series throughout the United States, and with such orchestras as the  
Berlin Philharmonic, the National Symphony, the Vienna  
Philharmonic, the Chicago Symphony, and the New York  
Philharmonic. They are frequent guests at the Berlin, Salzburg, and  
Lucerne Music Festivals, as well as at Spoleto U.S.A. and at Lincoln  
Center’s Mostly Mozart Festival. The Paratore Brothers have  
appeared on many national television programs, including NBC’s  
“Today Show” and “Tonight Show,” as well as NPR’s “All Things  
Considered.” They have also appeared often on European television,  

Born in Boston of Italian-American descent, Anthony and Joseph  
Paratore come from a large, close-knit musical family. After graduat­  
ing from the Boston University School of Fine and Applied Arts, both  
went to the Juilliard School in New York as scholarship students of  
Rosina Lhevinne. It was Miss Lhevinne who encouraged the broth­  
ers to link up as a duo-piano team. Anthony and Joseph Paratore  
record for Koch International, and appear at the National Gallery by  
arrangement with Mariedi Anders Artists Management, Inc. of San  
Francisco, California.

Maurice Ravel’s mother, a woman of Basque origin, instilled in  
him a love of the Basque country and a deep feeling for the music of  
Spain. Several compositions by Ravel are colored by Spanish  
rhythms, modality, and embellishments, including Rapsodie espagnole,  
his first significant symphonic piece. The Rapsodie is among those  
orchestral works that Ravel transcribed for two pianos, four hands  
with great success. The Habanera movement was originally con­  
ceived as a piece for two pianos, so in this case it is the orchestral  
version that is the transcription.

Rachmaninoff’s first suite for two pianos was dedicated to  
Tchaikovsky. The work is characterized by thick textures, rich  
sonorities, and flashy keyboard displays. The second movement  
includes pianistic imitations of bird calls, and the fourth ends with  
“sound effects” that are possible only when two pianos are played by  
four hands: a carillon of bells, like those of the Kremlin, peals tri­  
umphantly above the liturgical Easter chant, Christ is Risen.